

**ESPRIT
ORCHESTRA**

ALEX PAUK
Music Director and
Conductor

**NEW
WAVE
COMPOSERS
FESTIVAL**

2010

FREE CONCERT

CRISS-CROSS

Tuesday, May 25, 1:00 pm

Glenn Gould Studio

CBC Broadcasting Centre

250 Front Street West

Toronto, ON

CRISS-CROSS is part of Esprit's
CREATIVE SPARKS Mentoring &
Creative Leadership Programme

CRISS-CROSS

A CONCERT OF WORLD PREMIERES

In partnership with THE ALLIANCE FOR CANADIAN NEW MUSIC PROJECTS
& ARTS IN THE HOOD - THE CITY OF TORONTO

PROGRAMME

ESPRIT ORCHESTRA

Alex Pauk. Music Director & Conductor

CRISS-CROSS COMPOSITIONS

Scenes from Earth and Beyond

Henry Hudson Senior Public School
Andrew Timar, mentor Bill Parsons, assistant

Howe Happy Beginnings Became Unfortunate Endings

Joseph Howe Senior Public School
Omar Daniel, mentor Jason Nobel, assistant

Les Sauvages

Rockcliffe Middle School
Michael Colgrass, mentor Coco (Chang) Chen, assistant

Once To Live

J.S. Woodsworth Public School
Brian Current, mentor August Murphy-King, assistant

INTERMISSION

BRIAN CURRENT

This Isn't Silence Part II:

A Young Person's Guide to New Music for Symphony Orchestra

A work for narrator and orchestra where the speaker, composer Brian Current, explains aspects of 20th and 21st Century music while the orchestra demonstrates in real time.

Commissioned by Esprit Orchestra with funding support from the Laidlaw Foundation.

Special support for CRISS-CROSS is provided by



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ESPRIT ORCHESTRA

Alex Pauk, Music Director & Conductor

Flute Douglas Stewart Maria Pelletier	Trombone Robert Ferguson David Archer	Violin II Hiroko Kagawa Renee London Jeewon Kim Janet Horne Rebekah Wolkstein Elizabeth Andrews
Oboe Clare Scholtz Karen Rotenberg	Tuba Scott Irvine	
Clarinet Max Christie Richard Thomson	Harp Janice Lindskoog	Viola Rhyl Peel Katharine Rapoport Nicolaos Papadakis Capella Sherwood
Bassoon William Cannaway Elizabeth Gowen	Piano Lydia Wong	Cello Paul Widner Marianne Pack Olga Laktionova Garrett Knecht
Horn Diane Doig Vincent Barbee	Percussion Ryan Scott Trevor Tureski Mark Duggan	Bass Tom Hazlitt Hans Preuss
Trumpet Robert Venables Anita McAlister	Violin Fujiko Imajishi, concertmaster Parmela Attariwala Sonia Vizante-Bucsa Pamela Hinman David Visentin Erica Beston	

STUDENT COMPOSERS

J.S. Woodworth Sr. Public School	Rebecca Kozaris	Ahrani Rgavan
Emily Summers, teacher	Dharmik Modi	Aliya Shafi
Brian Current, composer	Tirth Shah	Lisa Shanahan
August Murphy-King, assistant	Hardik Zala	Rachel Boyd
Zaitoon Azhar	Brenna Hunte	Paige Chong-King
Abinaya Balasothy	Samanthy Sounthararajan	Candice Juodele
Arani Mahendran	Christian Vincenzi	Noah Khan
Saloni Shirke	Kimberly Chow	Justin Law
Saaraa Alli	Matthew Downie	Ben Charlton
Dhruv Brahmbhatt	Eric Lee	Everett Astles-Christie
Katelyn Katic	Kristopher Lin	Rockcliffe Middle School
Adit Patel	Darshil Patel	Stephanie Fearon, teacher
Shanese Dulall	Soaad Hossain	Michael Colgrass, composer
Selby Sawyer	Joseph Howe Senior Public School	Coco Chang Chen, assistant
Shannan Kalidass	Kathryn Terry, teacher	
Yehia Youssef	Omar Daniel, composer	Michelle Diego Sanchez
Jahanvi Pandit	Jason Nobel, assistant	Saron Embaye
Khevna Patel		Rene Figueroa
Asha Seenarine	Donna Anandakumar	Teneisha Nicollete Francis
Jeet Desai	Leanne Daly	Clairmont Humphrey
Sephon Harman	Genna Downey Ging	Noah Ishmael
Yash Parikh	John Hill	Oceana James
Jeshani Sivakumar	Anneke MacInnis	Christine Lam
Vidnorrdh Srishanmugadas	James Sandau	Janeel Marshall-Thompson
Shannon Thom	Aiden Snyder	Ruth Munar
Michelle Hung	Olivia Wallace	Keithtisha Nadine Phillip
Mitali Kadakia	Maja Zdravkovic	Shanique Thomas
Jimmy Patel	Coralie Andre	Quang Duy Truong
Lester Kam	Candice Cavanagh	Diana Villavicencio
Sumil Patel	Annie Guo	Trae Willims-Maxam
Atesan Thilageswaran	Jacob Illigan	Miriam Yosief

Yared Zewdu	Henry Hudson Senior Public School	Andre Taylor
Jasraj Bhasin	Lesley Duff, teacher	Shiromee Arudselvan
Mahad Duale	Andrew Timar, mentor	Jonathan Nixon
Breonna Rochelle Francis	Bill Parsons, assistant	Linda Wang
Stephanie Jhodhan		Segal Patel
Amanda Lu	Rajeaven Jayadev	Jit Patel
Christina Munar	Keshini Kumarakuruparan	Nirose Mohanaruban
Kevin Nguyen	Thomena Jeyarajah	Harish Sugumar
Xena Rahamat	Minali Devaraja	Yuhui Sun
Jessica Recarte	Kerin Shah	Keerthanam Tharmakulasingham
Tajaye Scott	Praveena Pugaleswararaja	Vrund Vyas
Nadia Sharif	Thevahi Nagaarudkumaran	Abenna Balachandran
Huynh Truong	Anantan Kumarahuru	Thiyva Naganathan
Laura Monge	Luxman Kumarasingham	Keerthanam Tharmakulasingham
	Benjamin Cerame	Vrund Vyas
	Kerthanam srikantharajah	Abenna Balachandran
	Nejen Rajenteran	Thiyva Naganathan
	Samarth Arabastini	Janaany Paramasivam
	Kudzai Chimhungwe	Keval Patel
	Julien Clarke	

PROGRAMME NOTES

Les Sauvages

Rockcliffe Middle School
Michael Colgrass, mentor

Coco (Chang) Chen, assistant

Les Sauvages for orchestra was created by the children of Stephanie Fearon's grade 7-8 French class at Rockcliffe Middle School in Toronto. The method used was my graphic notation system for making music where abstract marks indicate the desired sounds. The piece was written by the whole class of 30 under my guidance along with University of Toronto music student and violinist Coco Chen. One by one, the students went to the blackboard and made lines and curves and dots, etc., to show what they wanted. Next, they each created their own individual pieces on paper utilizing structural elements we suggested. Then they collectively created another work on the blackboard, this time indicating volume and density of sound and noting specific instruments of the orchestra, which Coco and I edited and copied. Finally, several students in turn had the whole group sing the piece in various ways. Through this process they demonstrated to themselves how western classical music developed—creating sounds, devising a notation and inventing the conductor.

The speed with which they adapted to the graphic notation system and the enthusiasm and creative intelligence they exhibited for the project was extremely gratifying. When Coco and I entered the schoolroom on each of the three days and heard the whirling cacophony of age 11-12 energy we wondered how we were going to channel all this into such a disciplined project. But minutes after we started each day the students were writing and sharing ideas in such deep concentration that we felt we were interrupting them to deliver more ideas.

The trick in a project like this is to keep your hands off their conception and not intrude your own ideas and skills into the students' conception. The music you will hear are the sounds they sung but played by orchestral instruments instead of voices. A few bits of music from their individual compositions were interpolated to embellish their ideas where appropriate.

The class's suggested title for their piece was "In the Jungle" or "The Wild Place." We suggested "In the Wild," but that is untranslatable in French. So we finally settled for, "Les Sauvages" which means "The Wild Ones," which I think aptly describes this group their wonderful spirit.

Scenes from Earth and Beyond

Henry Hudson Senior Public School

Andrew Timar, mentor Bill Parsons, assistant

Our soundscape journey starts with the life-affirming sound of a single drop of water. The water-like sounds accumulate into a stream, a river and finally a waterfall, culminating in a rushing, exciting Niagara-like roar.

The scene now crossfades to a quiet forest soundscape where animal sounds (birds, amphibians, fish, mammals) gradually build in intensity. Humans enter and as our earliest traditions tell us inevitably mess with Eden: a chase scene ensues with fast passagework and heart thumping rhythms. The chase fades into the distance...

We now find ourselves in Desert where calm reigns. The scene crossfades to somewhere outside earth's atmosphere ~ the sounds evoke the zero gravity feeling of floating...

Our final voyage of imagination takes us to another planet in our solar system – perhaps Mars, the red planet. Will we have a soaring melody to accompany our journey, or the electro-mechanical sounds of our spacecraft? Our voyage could end in a gentle > *ppp*, or in a triumphant < *fff*. Which will it be?

Once To Live

J.S. Woodsworth Public School

Brian Current, mentor

August Murphy-King, assistant

Virtually all aspects of *Once To Live* were created by the students of the Grade 6 and 7 music classes of JS Woodsworth Secondary School in Scarborough, Ontario, from the overall shape of the piece down to the minute details. As a group, the class developed the form (slow-fast-slow, start and end with bang), gestures, rhythms, melodies, textures and instrumental colours. Wild sounds were sung into a microphone and then transcribed for the orchestra. Surface rhythms were created by making different clapping sounds in groups. Individually, melodic lines were drawn, then placed together to form mass clouds. Also, the students created textural drawings that were scanned and placed in the score – in many places, the orchestra musicians improvise by following the actual, unaltered drawings. Finally, as a group they developed, debated and finally settled on the title *Once to Live*, a reflection, according to them, of what it means to be alive in Toronto in 2010. The tasks leading to the piece were based on a similar model developed for a piece called *At Wolf's Head*, composed by a similar group of students in Thunder Bay, Ontario.

Accompaniment, arrangements, additional composition, score and parts preparation are by August Murphy-King, who assisted during all aspects of the project.

Howe Happy Beginnings Became Unfortunate Endings

Joseph Howe Senior Public School

Omar Daniel, mentor Jason Nobel, assistant

Howe Happy Beginnings Became Unfortunate Endings tells the story of Bobby, a character that undergoes a transformation. The composition is divided into three parts: Carnival, Earthquake, Aftermath. In the first section, we find ourselves at a festival, enjoying a lively, happy time. The happy-go-lucky attitude of the revelers (of which Bobby is one) is then interrupted by a natural disaster—an earthquake. In this section of the composition, lives are changed forever. Bobby emerges from the disaster alive, but transformed by the event. The third section of the piece explores the grief and loss created by the event, but also the sense of community, perseverance and hope that gives promise for the future.

ANDREW TIMAR

Andrew Timar has been active in Toronto's New Music and World Music scenes since the 1970's as a composer, musician, teacher, arts administrator and as founding editor of MUSICWORKS magazine. At first he performed, taught bassoon and keyboards and composed music for various media. He has founded several groups whose focus is the development and performance of contemporary concert music, often including multimedia elements. Andrew has composed for, performed and recorded with a number of Toronto-based groups: Musicdance Orchestra, New Music Co-op, Critical Band, New Music Concerts. He has performed with legendary artists Jon Hassell, Brian Eno, Trichy Sankaran and Laurie Anderson. Over the past 20 years he has made his mark as a suling (Indonesian bamboo ring flute) and gamelan player, concert organiser and teacher. As a suling and gamelan performer, he has been active throughout Canada, Europe, Japan and Indonesia. Andrew served as the Artistic Director of Evergreen Club contemporary gamelan from 1987 to 1990. Under his direction the group toured Europe and western Canada and released a CD.

He founded Gamelan Toronto, the city's first permanent Karawitan Jawa (gamelan) group, studying and performing Javanese gamelan and vocal music in 1995. To celebrate "Canada's Year of Asia Pacific" Andrew conceived and directed Gamelan Summit Festival 1997, the first national gathering of gamelan-related performance groups from across Canada, playing host to over 75 performers. His more recent projects include forming the groups Nada Rasa, co-directed with Trichy Sankaran; Sunda Duo with Bill Parsons and Suling Nova, featuring his pioneering suling adaptations and performances. These projects feature the suling in various combinations with both Western and Asian instruments and musical languages. As a composer, Andrew has been commissioned to compose for groups such as Arraymusic, Critical Band, Musicdance Orchestra, Evergreen Club, Nishigawa Ensemble, Winnipeg Gender Wayang, Aradia Baroque Orchestra, etc, and has produced music for numerous dance and film productions.

As a gamelan instructor, Andrew was invited in 1999 to establish a gamelan studio programme at York University and served as its first Course Director. In 2000 he co-authored a curriculum to teach gamelan and wayang for the 560 school Toronto District School Board (TDSB). Andrew continues to implement the board-wide programme with 3 active Javanese gamelan/s for the TDSB as its? Gamelan Consultant and Programme Director. In 2003/4, he served as co-instructor of the gamelan degung course at Toronto's Royal Conservatory of Music.

OMAR DANIEL

Omar Daniel has composed extensively in solo, chamber, electronic and orchestral idioms, and was the 1997 recipient of the Jules Léger Award for New Chamber Music. Other composition awards include the 2007 K.M. Hunter Arts Award, the SOCAN National Competition for Young Composers and the CBC National Radio Competition for Young Composers.

Daniel's music is characterised by a strong sense of drama. His style is firmly rooted in the European concert-music tradition, and exhibits a broad palette of instrumental colour, intricate harmonic language, a strong rhythmic profile and rigorous architectural design. He has an ongoing desire to work in a collaborative way with other artists, and has commissioned text from Anne Michaels, Michael Redhill and Yann Martel.

His compositional endeavors extend to electroacoustic music as well. His innovative work 'The Flaying of Marsyas' has been performed many times since its creation in 2001. He recently completed 'Penelope and Odysseus' for string quartet, live electronic processing and dance. Written on commission from the Banff Centre for the Penderecki String Quartet and Dance Theatre David Earle, the work was premiered in November 2009.

Dr. Daniel currently holds the position of Associate Professor at the Department of Music Research and Composition at the University of Western Ontario.

BRIAN CURRENT

A 2005 Guggenheim Fellow and recipient of the 2003 Barlow Prize, Brian Current has established himself as one of North America's leading young composers. His music, lauded and performed internationally as well as broadcast in over 35 countries, is renowned for its energy, wit and daring bravado.

Raised in Ottawa, Brian Current studied music at McGill University in Montreal with Bengt Hamcreaus and John Rea. He later completed his Ph.D. in composition on full fellowship from the Uni-

BRIAN CURRENT

This Isn't Silence Part II:

A Young Person's Guide to New Music for Symphony Orchestra

Commissioned by the Esprit Orchestra Brian Current's work is much like a contemporary version of Leonard Bernstein's successful *Young Peoples' Concerts* or Benjamin Britten's *Young Person's Guide to the Orchestra*. The piece weaves back and forth between the narrator and the orchestra, all the while demonstrating, in a lively and playful way, the inner workings of contemporary concert music. What is texture? What is colour? What is the difference between electronic instruments and "real" or traditional instruments? Does this matter? What are musical gestures? What is the potential of music that has no words? What should we listen for in 20th or 21st century music? As the speaker animatedly raises these issues (and others), the orchestra is demonstrating the same techniques in real time.

MENTORING COMPOSERS

MICHAEL COLGRASS

Michael Colgrass (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49).

He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at the Berkshire Music Festival at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a free-lance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzie Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's Stravinsky Conducts Stravinsky series, and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgard Varese, and many others. During this New York period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60).

Colgrass has received commissions from the New York Philharmonic, The Boston Symphony, The Minnesota Orchestra, the Detroit Symphony, the Toronto Symphony, the National Arts Centre Orchestra, Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists.

He received the 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

Among his most recent works are *Ghosts of Pangea* (2000) for orchestra, commissioned by the University of Miami in Oxford, Ohio, for their millennium celebration, *Dream Dancer* (2001) for alto saxophone and wind orchestra, commissioned by the World-Wide Concurrent Premieres & Commissioning Fund, Inc. for 25 wind ensembles, and *Crossworlds* (2002) for flute piano and orchestra commissioned by the Boston Symphony Orchestra and premiered 7-8-9-12 March 2002 with soloists Marina Piccinini and Andreas Heafliger.

As an author, Colgrass recently published his first book, *My Lessons With Kumi*, a teaching tale and exercise book, outlining his techniques for performance and creativity, on stage and off. He also gives workshops throughout the world on the psychology and technique of performance, drawing on his extensive American and European studies in a wide spectrum of performing arts. He lives in Toronto and makes his living internationally as a composer. His wife, Ulla, is a writer and editor who writes about music and the arts.

versity of California at Berkeley in 2002, where he was also active as a conductor. In 2000 he was chosen as a participant in the National Arts Centre's conductor training workshop with Jorma Panula and Pinchas Zukerman. He has since been featured conducting his own music and other works with New Music Concerts, Soundstreams, CBC's In Performance and the Esprit Orchestra's New Waves Festival. Recently, the Glenn Gould School appointed Brian as conductor and artistic director of its New Music Ensemble.

Brian Current's music has been performed across North America and abroad by the Esprit Orchestra, the American Composers Orchestra (Carnegie Hall), the Oakland Symphony, the Indianapolis Symphony, the Winnipeg Symphony, the Warsaw National Philharmonic, the Deagu Ensemble (Korea), the CBC Radio Orchestra, the Nouvel Ensemble Moderne, Soundstreams, the Gryphon Trio and others. Upcoming performances are scheduled by the Los Angeles County Museum of Art (Faster Still) and the VOX festival of the New York City Opera, who will present a version of his chamber opera Airline Icarus.

In 2001, Brian won the Grand Prize in the CBC National Competition for Young Composers, for his piece For the Time Being, which then went on to win Selected Work (under 30) at the International Rostrum of Composers in Paris. In 2002 it opened the inaugural concert of the Warsaw Autumn Festival, conducted by Antoni Wit.

MUSIC DIRECTOR & CONDUCTOR

ALEX PAUK

Alex Pauk revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Pauk has developed and promoted Canadian music at home and abroad. As a composer and conductor of concert and film music he has garnered SOCAN, Applebaum, Vida Peene, Chalmers and Lieutenant Governor's Awards. He received the Canada Council 2007 Molson Prize for excellent standards of performance and innovative programming.

ESPRIT ORCHESTRA GRATEFULLY ACKNOWLEDGES THE FOLLOWING SPONSORS FOR THEIR SUPPORT



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